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# The Independent Spirit

The Newsletter of the Regional Film Editing Studio  
Autumn *Aug.* 1977

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## SECOND CONFERENCE ON SOUTHERN INDEPENDENT FILMMAKING

More than forty independent filmmakers from around the South gathered on the campus of Vanderbilt University in Nashville, Tennessee for the Second Conference on Southern Independent Filmmaking on June 5, 6, and 7.

The participants came from Alabama, Mississippi, North Carolina, South Carolina, Arkansas, Texas, Tennessee, Georgia, Florida, Kentucky, and Virginia, bringing to the conference a wide diversity of filmmaking ideas and experiences.

Although the people at the conference spent a great deal of their time watching movies and swapping information in informal conversations, the structure for the three-day event was centered around workshops in editing, animation, optical printing, documentary filming, and film acting and directing. Each participant was able to take two workshops, one in the morning and one in the afternoon.

The editing workshop was conducted by Tony Brischler of Houston, Texas. Brischler assumed a knowledge of the fundamentals of movie editing and guided the workshop participants in an intensive investigation of film pacing and advanced editing techniques. On the final day of the workshop, Irvin Yeaworth arrived to screen his first feature, "The Blob" and to discuss the editing techniques used in it.

Hands-on experience was the keynote in the animation workshop

conducted by Eric Durst of New York City. The filmmakers made flip-books, produced graphics, and studied a variety of animation techniques. The workshop culminated with the group collaborating in the production of a short pixillated film.

Stewart Lippe of Tampa, Florida was the leader of the workshop in optical printing. He used films by Gunvor Nelson, Pat O'Neill, and other independents to illustrate a variety of optical printing applications. The workshop participants became familiar with the operation of an optical printer and also received instructions for building homemade optical printers of their own.

The participants in the acting and directing workshop spent most of their time moving around, gaining first-hand experience in the human dynamics involved in dramatic film. Guided by Bryan Elsom of Chapel Hill, North Carolina, they explored the elements of improvisation, body movement, and facial expression. By using videotape, each workshop participant was able both to direct a short scene and to watch his own performance as an actor on the screen.

The documentary workshop was conducted by Stan Woodward of Columbia, S.C. He screened a number of independent documentaries and led the group in discussions of both the techniques and the ethics of documentary production. There was also ample time for dealing with specific problems in documentary filming and for answering the filmmakers' individual questions.

We are conditioned more by cinema and television than by nature.

**Gene Youngblood**

The evenings during the conference provided opportunities for the filmmakers to trade ideas and to watch each other's films. Included in the evening sessions were a discussion of audience development for independent film, a screening of films by California filmmakers, and screenings of Southern independent films.

When the conference participants left Nashville, they had each acquired new technical knowledge, made new friends, and seen a lot of movies. Perhaps more importantly, each had gained a deeper understanding of what it means to be an independent filmmaker in the South.

**- Tim Bost**

## VISION vs. VIABILITY

Confessions are difficult to make • Realities are difficult to justify • Rationalizations are cheap alternatives • Poetry is a demanding truth • Entertainment is an easy lie • Personal vision is not always commercially viable.

Now that the obvious has been stated, restated, understated and probably misstated, what reasons should the poet use to justify doing anything other than his craft?

As Lao-Tse said a few centuries ago in the shadows of Mt. Fuji. . . . if the swallow flies too high, the beauty of his flight cannot be seen and appreciated. On that theory, after realizing my personal vision was either flying too high to be understood or too low for proper visibility, I decided to seek, explore

**Bill Olsen, Editor**  
**Diane Kennedy, Art Director**



and discover specialized film subject matter which would have a particular audience, but yet general, overall appeal. This would give me the option to interpret the material through my own personal perspective, yet keep in mind that a \$6,000.00 film project had to have an opportunity to recoup the investment. Concessions, compromise or contraception . . . perhaps, but, knowledge, sensitivity and understanding of the film media, the techniques and aesthetics evolve out of experience — not hypothesis.

Discipline of technique, discipline of aesthetic, discipline of self, all rather contrary to the process of self-realization - however, the self is realized through discipline. Struggle, awareness, process are metaphors for one's personal experience, yet simultaneously define the system of self-awareness.

Independent filmmaking is one of the few alternative sources of information in this country and the nature of the beast is to remain outside the traditional systems of production and distribution. However, one problem exists on the outside . . . there are very few opportunities for people to see independent films, except at film festivals, college and film societies, which, unfortunately, constitute a very small percentage of the film public. In order to reach a larger audience, one alternative is to disguise ideas in entertainment. Ideas integrated within the structure of the entertainment film is a difficult assignment. It is much easier to say, "The hell with the audience . . . this is my own personal self-indulgence." However, use caution as the beauty of the flight will be lost if the flight pattern is too complex.

So, yet seekers of the new dispensation, has this impoverished soul sold out to make commercially viable films on such decadent bourgeois subjects as "The Ancient Art of Bellydancing" and "Mime Technique Part I"? . . . Or, has there been an attempt to establish a fundamental rapport with a film audience, improve craft, opportunity to work, expansion of sensibilities in order to make films that **will be seen**.

My only recommendation concerning this dilemma is to take up tightwire walking in your spare time . . . as the wire suspended in mid-air is the perfect metaphor for the filmmaker who wants political

and aesthetic freedom in a medium and society that are determined and dominated by the big \$\$.

- Stewart Lippe

## THE IMPORTANCE OF PRE-PRODUCTION: Fighting Off Negative Inertia

There is an ever-present monster on every film set that tries to keep the filmmaker from obtaining anything stimulating or creative on film. It is an energy that is naturally produced whenever hundreds of variables are brought together as in the filmmaking process. I call it negative inertia. The filmmaker must have total control of the filmmaking process so that attention can be shifted from "mundane" details to the more creative decisions involved. Total control means more than the "auteur" theory of total creative authorship, it means being in control of the thousands of minute details.

Filmmaking is a collaborative art and it is only through collaboration that the negative inertia can be kept in check. The amount of energy spent in getting up to the point of putting something on film is sometimes so overwhelming that filmmakers stop there, and so does the impact of their work. There must be energy left after film is being shot to deal with the incredible number of decisions involved with the actual film itself.

One way of shifting emphasis from unnecessary expenditure of energy in just arriving at the point of exposing film on the set to being in the position of controlling the process itself is through pre-production. Regardless of the amount one plans to spend on a film, whether it be low budget or no-budget it is essential that extensive pre-production be done. It is probably safe to say that no one, regardless of their financial position, can afford to throw away money; yet poor planning has resulted in thousands of films being aborted or going over-budget. This brings us to the first item of the pre-production process - the budget.

A budget cannot be properly drawn up without first having a complete shooting script. Even the most free-form documentary should have a budget. Be careful not to approach drawing up the budget

Besides being an independent filmmaker, Stewart Lippe is also a professional juggler and mime artist. His films, "The Ancient Art of Bellydancing" and "Mime Technique Part I" are distributed by Phoenix Films. Some of his personal films include "Mana," "Lulu," "In Memory of Stewart Lippe," and the upcoming "Juggling for Jesus."

backwards either. Finish the script, break it down, and figure how much money it will take to film it, rather than starting with a preset figure in mind and trying to conform the film to fit that amount.

Breaking down the script involves listing all of the variables, and as I said before, the more variables you deal with up front, the more you free yourself creatively during the actual filmmaking process. Break down the script into locations: exteriors, interiors, releases to film in certain places, electrical needs, acoustics, lighting, etc. Then comes the shot breakdown. List all shots/scenes for each location with its particular need. Props, talent, crew, costumes, blocking, effects, sound, etc. should be listed. You may want to assign one notebook page for each scene and headings on the sheet mentioned above. A wall chart indicating each major shooting location, the date, and all of the items above would be ideal. You could then have your film broken down on paper in front of you and could study any aspect of it at a glance. Below are some recommended categories for a budget:

**Pre-production:** Script, research, locations fees, copyrights, Xerox.

**Production:** Raw stock, salaries, equipment, props, costumes, art direction, crew logistics (food, lodging, etc.), talent fees.

**Laboratory:** Processing, work-printing, printing, optical work, mixing, titles, conforming, internegative charge, optical track.

**Editing:** Supplies, leader, mag stock, tape, etc.

**Music:** Original or library Sound effects here, too.

Remember to add ten or fifteen percent of the budget back into it for contingency purposes to protect yourself if you happen to go over budget.

Begin your next film with a system of pre-production and it will be a much more enjoyable experience.

- Bill Olsen



# WHATEVER HAPPENED TO UNDERGROUND FILMS?

"There's nobody to tell us what to do because nobody's tried it," says Stan VanDerBeek, speaking of the effects of new technology on his art. Since 1957 VanDerBeek, once called "the Tom Swift of the underground," has been exploring the latest scientific developments in computers, multiple projection, lasers, and satellites as ways to create films and video art. Currently a professor of art at the University of Maryland, Baltimore Campus (UMBC), and a member of the Endowment's Media Arts Panel, VanDerBeek is one of that rare breed known as "independent film-makers."

The independent film movement, as critic Sheldon Renan defines it, is "the tendency of more and more individuals to use cinema as a form of personal expression independent of commercial concerns. Independent Film-makers are artists, using the tools of film to create art in the same way a painter uses brush and paint."

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## How did you first get interested in film-making?

My background was as a painter, a sculptor, an architectural designer, and a student of the arts at Black Mountain College. I don't know quite what it was that made me turn to film-making; it just seemed to incorporate all the ideas I was interested in. I could put the elements of painting into film very easily, and my painting at the time (1955-59) was sequential. When I painted one image, I would then make another quite like it and another quite like that. Without realizing it, I had discovered animation.

## A great diversity of artists and styles generally get lumped under the umbrella category of "independent film-making." What do independent films have in common?

The independent film movement in the mid-'50s grew out of a stand against the commercial film. When people thought of "movies" then, they thought of Hollywood, and that was it. In 1959, realizing that the work I wanted to do had no audience to speak of, I rented a couple of theatres in New York, borrowed some films from friends who were doing the same kind of work I was, organized a show, and advertised it as "Films from the Underground." That term, "underground films," got picked up and became for six or seven years a kind of slogan for the movement.

"Films from the Underground" conveyed the notion of the exotic world film-making was then, but I see a change in that attitude now. Kids are studying film-making, some even in elementary school; I'm teaching film-making in a university. Every student I know has at least a still camera. That's considered as standard as having a girl friend and a stereo. And you can go down to Enoch Pratt Library here in Baltimore and check out for free a very rich body of work by independent film-makers. Fifteen or 20 years ago that would have been outrageous.

## How many independent film-makers are there now?

More than 400 colleges around the country offer courses in film-making. What happens, though, is that many of these students make one film in college, and that's it. Either they go into the commercial media or abandon it. If you don't include the documentary film-makers there are probably less than 50 independents in the country who have been working for at least ten years, trying to explore all the image-making possibilities of the medium. This is unfortunate because film-making offers a vocabulary of ideas that can be discovered only in the way a poet sits down and writes a poem. It just takes a lot of personal intimacy and experience with yourself and the medium.

Film-making is also a very technical art so it may take ten years or more to become familiar with the equipment. And the technology is always evolving. Video, in particular, has radically changed the whole picture by making everybody re-think his conception of reality, his visual world. In fact, I'd really rather call myself an independent image-maker or mark-maker than film-maker. I started out with collage animation, just cutting up old "Life" magazines at a homemade animation stand. Now I'm working with computer systems and anticipating satellite linkages in my backyard with other artists around the world who are tinkering with similar ideas.

## Do avant-garde films serve as a sort of seedbed for techniques or ideas that later show up in commercial film-making?

It happens all the time. The

hand-held camera, for instance. Partly because of costs, that's been a standard way of making independent films since the '20s. Suddenly in the 1960s Hollywood began going in for a lot of hand-held camera work. "Easy Rider" is loaded with hand-held imagery and special surrealistic effects with light and color that have a lot in common with independent films.

Personally, one of the biggest jokes I have is when students see some of the animated films I made back about 1959. They say, "That's amazingly like 'Monty Python.'" The work I was doing in collage animation also began turning up all over the television screen in commercials in the late '50s. I never did make any of the commercials, but my distributor and I could see that advertising agencies were some of our best film-rental customers. All that borrowing is okay, though. That's the way a form grows.

## How are independent films distributed?

For about the last ten years or so, it's been largely in the hands of film cooperatives - self-organized groups of independents who got together to figure out ways for people to see their work. The cooperatives put out catalogues and make films available to anyone who wants to rent them. This has happened all across the country - New York in the early '60s, San Francisco, Chicago, Seattle, and so on.

The basic idea is just to make a better deal for the film-maker. In commercial distribution you're lucky if you can get back 18-25 percent of whatever a film's net is. If your distributor is reasonably honest, you might get that. By "net," a distributor means what's left after he's taken out all his expenses, including his business lunches. In most cases, in fact, you end up with nothing.

## What are the chief markets or audiences for independent films?

Colleges and film societies, almost exclusively. There's no theatre outlet to speak of. Ten years ago or more the commercial theatre industry decided that if they cut out those 15 minutes of coming attractions, cartoons, shorts, and newsreels that you used to see, they would have room in the schedule for one extra



play of their feature each day. So the movie industry has abandoned shorts almost completely.

The Endowment now is working on a play, called "short-film show-casting," for getting independent films into commercial theatres in that time slot before the feature. I understand all the major movie industry people have agreed to go along with the plan to encourage this kind of work. In Europe, of course, the short film is valued more highly; some countries there have a subsidy for short films because their movie industries realize the young talent that is going to make features some day cut its teeth on short films.

**It is possible for an independent to make a living solely from the proceeds of his films?**

I know a lot of people who've spent a lot of time making independent films, and nobody I know of has managed to live off film-making. I could never manage on what money my films generate. I've always had to try for special grants and do a lot of traveling shows, lectures, exhibits of my work for a fee.

**How much does it cost to make a typical film of yours?**

It's difficult to set a very accurate figure because so many things can vary. Since I never pay actors in the kind of film I do, my films are made more cheaply than those of a lot of other independent film-makers. The major costs are the laboratory and equipment, plus my time. In some cases I'll spend a couple of years, at spaced intervals, working on a film. I suppose a ballpark estimate for an average film of mine would be a couple of thousand dollars.

**Do your films pay for themselves through rental fees, cash prizes at film festivals, sales?**

Over a fairly long period, yes. The fact that I've won some cash awards here and there over the years makes up for the fact that I haven't made a cent from a couple of films in several years. I suppose over a 20-year period it would all balance out - between what a film costs to make and what you get back.

**One last question: What's the next step in the technical evolution of the image?**

Three-dimensionality. With video and computer graphics, we can now create entirely fictional landscapes that are strangely physical. MIT is doing research on designing build-

ings and highways using a computer simulator. Without having to build the highway, you can sit in the car and see what it would feel like to drive down the road at 60 mph. Training space pilots is done with highly simulated models.

Then there is holography, which as I understand it is going to take three dimensions a step further. If you've seen a mirage while driving down the highway - a hologram is exactly like that. A good holographic experience will bewilder you because it looks so much like the real thing you want to touch it. All this is going to happen in more or less everyday terms. What it will do to our interpretations of space, time and reality, I haven't the faintest idea, but it's clear we'd better be ready for a lot of new ideas about art and reality.

## WOMEN IN FILM

Women in Film was established in Atlanta in late 1974 to bring together women working or interested in film for an exchange of information and experience, and to extend the areas of knowledge, acceptance and work for women in this field. At present, WIF members include writers, directors, producers, cinematographers, students, editors, agents, actresses - women involved in almost every phase of the "film experience."

Monthly meetings have taken the shape of workshops, screenings, panel discussions and seminars. Independent filmmakers Lucyann Kerry, Jill Godmilow and Claudia Weill have participated in these programs.

In 1975, WIF hosted the Atlanta premiere of **Alice Doesn't Live Here Anymore**. In the fall of 1976, the group worked with other sponsoring organizations to present a "Films by Women" series at the High Museum of Art. This year, WIF applied for and received a grant from the City of Atlanta's Bureau of Cultural and International Affairs to conduct a screenwriting workshop. Tentatively scheduled for the winter, the workshop will be led by a top American female filmwriter. Attendance will be open to the public.

For more information write:

Ms. Fran Burst Terranella

Women in Film

P.O. Box 52726

Atlanta, Georgia 30355

- Milbre Burch

To a healthy mind, anything that is primarily art is also immensely entertaining. It seems obvious that the most important things should be the most entertaining.

- Gene Youngblood

## IMAGE OPENS MEDIA RESOURCE CENTER

Film and video are perhaps the most expensive media of personal expression. For the novice video or filmmaker, or for the independent artist with a marginal budget, the expense of producing a film or video tape is practically prohibitive. It is precisely this problem that prompted some states arts agencies and the National Endowment for Arts (NEA) to create opportunities for film and video artists to work in these media by funding equipment resource centers. The advantage of these centers is that they provide access to expensive equipment at a nominal cost to independent film and video artists working on non-commercial projects. The first such center in the South is the Regional Film Editing Studio located at the South Carolina Arts Commission in Columbia. The second center is scheduled to open this Fall in Atlanta, funded by the Georgia Council on The Arts and Humanities (GCAH) and the NEA and administered by IMAGE, INC.

Image, Inc. is a non-profit organization of and for independent artists working in film and video. Its purpose is to provide support for local, state, and regional film and video makers by operating an equipment resource center and offering workshops, screenings, lectures, and information. The organization is the result of the GCAH's request in the summer of 1976 for video and film artists to indicate the need for an equipment resource center located in Atlanta that would be available at low cost for non-commercial projects. The response was enthusiastic, grant proposals were written, and IMAGE was formed by Atlanta video and area filmmakers to administer the center and develop programming. Renovation of IMAGE's space has just begun, bids for equipment are out, and the organization hopes to



open the resource center this Fall. Equipment slated for the center includes a 6 plate movieola editor, a super-8 flatbed or ESTEC editor (plus complete editing facilities for super-8 and 16mm), Super-8 Elmo arc projector, 16mm projectors, 16mm interlock projector, nagra sound recorder, colortran pro light kit, JVC video recorder/reproducer

## CENTER FOR SOUTHERN FOLKLORE

This non-profit organization, established in 1972 by directors Bill Ferris, Associate Professor of American and Afro-American Studies at Yale University, and Judy Peiser, a documentary filmmaker with an M.A. in film and broadcasting, is dedicated to documenting folktales, crafts, and music that are rapidly disappearing in the Southern United States.

As the South moves from its rural economy, folk traditions such as those of basketmaker Leon 'Peck' Clark, quiltmaker Pecolia Warner, and storyteller and auctioneer Ray Lum are becoming an "endangered" part of our American culture. To preserve this heritage and prevent American from being cut off from an important part of its birthright, the Center is documenting these folk traditions on films, recordings and in publications for use in schools, libraries and museums.

The Center's award-winning films have been seen by over 2,000,000 viewers and have been shown in over 700 libraries, museums and classrooms throughout the United States and Canada. Its archive contains over thirty thousand photographs and color slides, one thousand hours

and video monitor. More production equipment, especially in video, is planned for the 2nd year of funding.

Membership and other information concerning IMAGE and the resource center may be obtained from Gary Moss, President, 608 Forrest Avenue NE, Atlanta 30312, or by calling (404) 577-6440.

- Gayla Jamison

of taped recordings and numerous pieces of folk art and crafts.

Materials are being developed on each tradition documented by the Center and when completed, music, storytelling, folk religion and folk art and crafts will be presented in multi-media packages which include a 16mm film, slide-tape presentation, long-playing record album, audiotapes, illustrated essay booklet and transcripts for films and records.

The Center has recently installed a sound mixing studio with transfer, mixing, and interlock facilities. The studio contains two two-track Magnasync Dubbers, a two-track insert recorder/reproducer, an Ampro projector adjusted for interlock use, and an Audiotronics console with twelve inputs, two outputs, and equalization for each input.

For a complete list of rental prices for the sound, editing and darkroom facilities as well as information on Center materials, please write:

Center for Southern Folklore  
1216 Peabody Avenue  
P.O. Box 4081  
Memphis, Tennessee 38104  
901-726-4205

## VIRGINIA JOINS SOUTHERN FEDERATION OF STATE ARTS AGENCIES

Effective in September, the Commonwealth of Virginia will join the Southern Federation of State Arts Agencies. This major step has been taken by Jerry Haynie, new director of the Virginia Commission on the Arts, at the suggestion of Charlotte Schrader after she attended the Second Conference on Southern Independent Filmmaking in Nashville. A revision in the guidelines of the Virginia Commission now allows for individuals to apply for grants. The commission is now helping to organize Virginia's independent film-

makers, the first meeting being held July 22nd in Richmond.

For information on future meetings and other Commission activities related to film, write to Charlotte Schrader, Volunteer Liaison, at 1409 Lee Drive, Farmville, Virginia 23901. She can also supply information on another important event: The Art Department of Longwood College will host the only Virginia screening of this year's American Film Festival Red Ribbon winners (November 28 - December 3) and the Film as Art Program (January 16 - 21, 1978) - open to the public without charge.

## STUDIO HEAVILY BOOKED

In the past year, 24 filmmakers from 6 Southern states have used the Regional Film Editing Studio a total of 209 days. Besides housing the 8-plate Steenbeck editing table, the facility also contains the Magnasync series 2200 sound transfer unit which enables the filmmaker to transfer their 1/4" tracks to 16mm mag film for editing. Sound shipped up prior to a filmmaker's arrival will be transferred for \$5 an hour plus the price of the stock. Filmmakers making their own transfers while using the editing facility pay no extra charge.

The affiliate filmmaker is available in an advisory position to teach filmmakers use of the Steenbeck editing machine or the sound transfer unit, and to offer advice during the post-production stage of their film. A filmmaker is eligible to use the studio when he is:

1. Working on an original film that has been conceived solely by the filmmaker, who has total creative control of the film.
2. Not working on a hired or contract film and are independent of corporate or commercial influence.
3. Using their money, grants money, or private funding that is free of any artistic restrictions.

The studio rents for \$15 a day, \$25 for Saturday and Sunday weekend rate. After an application is approved, a deposit of \$25 is required to secure the facility. Call or write the Affiliate Filmmaker at the South Carolina Arts Commission for more information or an application form.

Art explains; entertainment exploits. Art is freedom from the conditions of memory; entertainment is conditional on a present that is conditioned by the past. Entertainment gives us what we want; art gives us what we don't know we want.

Gene Youngblood





South Carolina Arts Commission  
829 Richland Street  
Columbia, S.C. 29201

## PILOT WORKSHOP HELD

On April 25-28, eleven filmmakers from across the south attended a workshop on editing techniques held on the grounds of the South Carolina Arts Commission. During the four days, participants attended lectures and discussions led by David Lloyd an editor from Burbank, California, and also shot a short film exercise to be edited at the session. Participants wishing individual attention could sign up for time in the editing studio with Mr. Lloyd.

The success of this pilot project has led to the planning of future film-craft workshops both at the Commission and at other locations across the south. Plans are in the works for a preproduction workshop and an optical printer workshop to be held in the early Fall.

For information regarding possible workshops in your state, contact the Affiliate Filmmaker at the South Carolina Arts Commission.

## PERSPECTIVE

### GEORGIA DRAMATIC FILM COMPLETE

Frank Westover of Augusta, Georgia completed his 20 minute dramatic film, "Flight From The Sun" here at the Regional Film Editing Studio in April. Frank wrote and directed the film to be primarily a portfolio piece in obtaining film work.

### POE FILM IN EDITING STAGE

Principle photography is complete and editing is underway on "The Haunted Palace," a dramatic film adapted from the works and life of Edgar Allan Poe. The story follows Poe from his marriage to his young cousin in 1835 to just before his death in 1849. Many of Poe's works were used to narrate the film which was directed by William Olsen and produced by Olsen and Producers Associates of Chapel Hill, North Carolina. The screenplay was written by Olsen and writer Bryan Elsom of Durham, N. C. Locations used in filming range from a 32 room mansion in Black Mountain, N. C. to a 77 year old castle on the coast of South Carolina. The film is scheduled for completion in December.

### NORTH CAROLINA DRAMATIC FILM

Joanna Hudson, a filmmaker from High Point, North Carolina is planning to produce a 39-45 minute dramatic film based on Jane Yolen's story, "The Girl Who Cried Flowers." Besides producing the film, Hudson will also serve as cinematographer as well. The film, which will be shot in the North Carolina mountains, involves the bittersweet story of the beautiful Olivia, who could not be happy herself, but whose sorrow brought happiness to others as her tears turned magically into flowers. The style of the film combines elements of fantasy and dance with a dramatic structure, and will translate the story's underlying message and mystical implications into a cool, timeless vision.

### GEORGIA DOCUMENTARY UNDERWAY

"It's A Mean Old World", a film about Rev. Pearly Brown is being made by three Georgia Filmmakers - John English, Rob Williams, and Bill VanDerKloot. Pearly Brown, who has been blind since birth, is one of the few remaining street singers in the country. He is probably best known in his home town of Americus, Georgia and on the streets of Macon, but he has also performed at Carnegie Hall and at the Newport Folk Festival. The film is funded in part by a grant from the National Endowment for the Arts and is scheduled for completion in late August.

### TOMATO MONEY

John Childress of Raymond, Mississippi has completed production of his film "Tomato Money" involving two colorful characters planning to rob a train in the rural countryside of Mississippi. John wrote and also directed the short film.

### We're open for suggestions . . .

We're always eager to hear from you, to find out what your ideas are. Why not drop us a line or give a call?

**SOUTH CAROLINA  
ARTS COMMISSION**  
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